

# Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

## hamber ncert

AT THE

ROYAL ACADEMY OF MUSIC,

*On Monday, February 17, 1913,*

**At Three o'clock.**



# Program

CONCERTO IN G MINOR—Violin (with Accompaniment for  
Organ and String Orchestra) ... .. *Vivaldi-Nachéz.*

MISS ELSIE SPENCER.

BOLERO (Op. 19)—Pianoforte ... .. *Chopin.*

MISS CATINA PANDOS.

SONG "Spring had come" (*Hiawatha's Departure*) *Coleridge-Taylor.*

MISS ELEANOR EVANS.

ALLEGRO MODERATO MA CON FUOCO } from Octet (Op. 20) }  
ANDANTE } for Strings } *Mendelssohn.*

MR. EDGAR HAWKE, MISS LESBIA HARRISON,  
MISS CONSTANCE NEWELL, MR. WM. T. MORONEY, MR. J. K. BAUER,  
MR. FRANK HOWARD, MISS DORIS GRIFFITHS,  
AND MR. T. BARBIROLI.

FANTASY (MS.)—Violoncello ... .. *Gilbert B. Bolton*  
MR. CYRIL LATHAM. (Student).

TWO FOUR-PART { "Rise, beautiful dawn" } *Eirlys Lloyd-*  
SONGS (MSS.) { "Now is the month of maying" } *Williams*  
(Student).

MISS ETHEL BILSLAND, MISS ELSIE GOUGH, MR. GILBERT ROBINSON,  
AND MR. ROBERT PITT.

Conductor of the Ensemble Class

BROADWOOD GRAD L



# Programme.

ELEGIA } from Trio in D minor—Pianoforte, Violin, and } *Arensky.*  
FINALE } Violoncello }

MISS ELSIE COOPER, MISS ELSIE NYE, AND  
MISS DORIS GRIFFITHS.

THIRTY-TWO VARIATIONS IN C MINOR—Pianoforte ... *Beethoven.*  
MR. HOWARD CLARKE.

HUNGARIAN { "Had a horse, a finer no one ever saw" } *Korbay.*  
FOLK-SONGS { "Rosebud, go not thou a-sowing" }

MR. ROBERT PITT.

ADAGIO SOSTENUTO } from Sonata (Op. 47)—Violin and } *Beethoven.*  
PRESTO } Pianoforte }

MISS EDITH ABRAHAM AND MISS HARRIET COHEN.

RECITATION ... "The Lady of Shalott" ... *Tennyson.*  
*Music by Amy E. Horrocks.*  
MISS EILEEN HUNT.

*Pianoforte*—MISS HARRIET COHEN

*Violin*—MISS WINIFRED SMALL.

*Violoncello*—MISS DORIS GRIFFITHS.

DUO, SCHERZO—Two Pianofortes ... .. *Saint-Saëns.*  
MISS FRANCES KLEIN AND MR. BRIAN NASH.

MR. SPENCER DYKE, A.R.A.M.

GRAND PIANOFORTES.









# Royal Academy of Music.

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Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

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STUDENTS'

## rchestral ncert

AT

QUEEN'S HALL,

(Sole Lessees : Messrs. Chappell & Co., Ltd.)

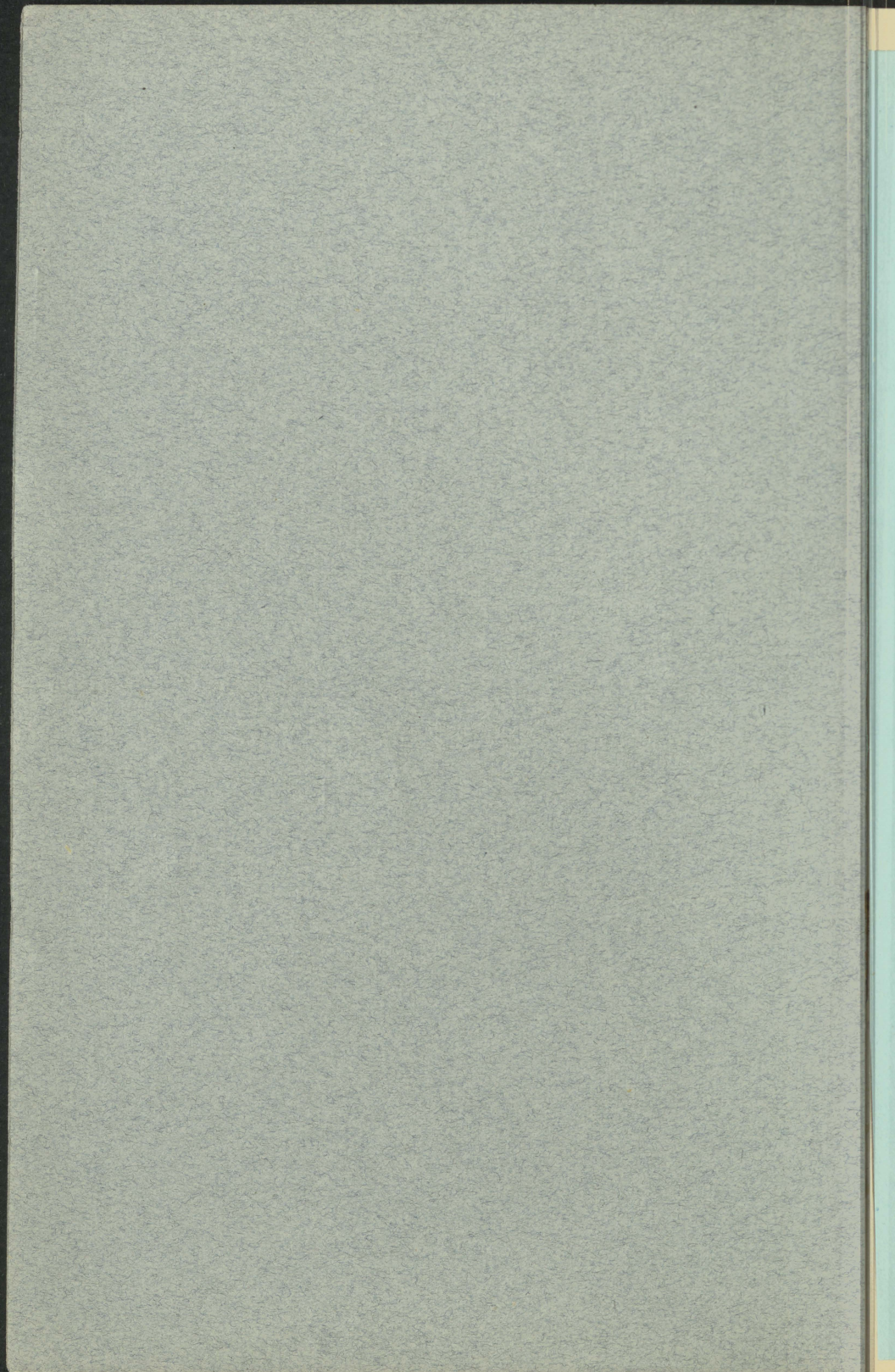
*On Wednesday, March 19, 1913,*

**At Three o'clock.**

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Conductor - - Sir A. C. MACKENZIE, Mus. D., LL.D.







# SPECIAL TRAINING COURSE FOR TEACHERS.

THIS Course has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of GENERAL MUSICIANSHIP (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the pianoforte side.

The Course consists of a series of Lecture-Lessons by specialists in the following subjects:—

- (I.) The fundamentals of teaching Pianoforte Technique and Interpretation (elementary and advanced).
- (II.) Tonality and Notation.
- (III.) The teaching of Ear-Training and Sight-Singing.
- (IV.) Aural and Keyboard Harmony-Study.
- (V.) Musical Analysis (including the study of Form and of the characteristics of Music of various periods).
- (VI.) Class-Singing and Voice-Production for Children.
- (VII.) Phrasing as conditioned by Construction.
- (VIII.) Elementary Psychology as applied to teaching.

The Course will also include one individual lesson per week in Pianoforte Playing. Although this is optional,\* it is desirable that those entering for the Course shall take this weekly lesson.

All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them may, from time to time, be called upon to give practical demonstration of points specified by the Lecturers.

The fee for the Teachers' Training Course (to include *all* Lecture-Lessons and, in addition, one lesson per week in Pianoforte-Playing) is Twelve guineas (£12 12s. 0d.) per term.

The fee for the above Course (excluding the lesson in Pianoforte-Playing) is eight guineas (£8 8s. 0d.) per term.

In addition, there is an entrance fee of two guineas. This entrance fee is not required from Students already in the Academy.

Persons who are exempt from attendance at the lectures on Ear-Training and Voice-Culture will pay two guineas less per term.

Persons already taking the ordinary Students' Course in the Royal Academy of Music, may attend SINGLE COURSES of Lecture-Lessons in any of the subjects named by special arrangement (for fees see other side); but only those taking the whole year's Course in all these subjects will be eligible for the special Examination.

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\* The student may be exempted from this lesson under certain circumstances.



The Fees payable for separate Courses are as follows :

						Per Term.		
						£	s.	d.
Fundamentals of Pianoforte Technique and Interpretation—								
	<i>Elementary</i>	..	..	..	..	1	1	0
	<i>Advanced</i>	{		Mr. Beringer	1	11	6	
		{		Mr. Matthey	1	11	6	
Ear-Training and Sight-Singing	..	..	..	..	..	1	1	0
Aural Harmony	..	..	..	..	..	1	11	6
Musical Analysis	..	..	..	..	..	1	11	6
Class-Singing and Voice-Production	..	..	..	..	..	1	1	0
Elementary Psychology	..	..	..	..	..	1	1	0
Tonality and Notation	..	..	..	..	..	1	11	6
Phrasing as conditioned by Construction..	..	..	..	..	..	1	11	6

Non-Academy students are required to pay an extra fee of half-a-guinea per course per term.

## SPECIAL TEACHERS' EXAMINATION.

(See Special Syllabus.)

In the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

Attendance during at least one complete year of the Special Training Course (three terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Similarly persons who hold a certificate in Voice-Culture, Sight-Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon. Such persons will pay reduced fees.

The Examination will be based upon the matters detailed in the Synopses, and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Examination Syllabus, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of papers. The *Viva Voce* Examinations will be conducted by Boards of not less than two examiners. Ample time will be given for the working of the various papers.

The fee for the whole examination is Ten guineas, and the last date for entry will be one month before the date of examination in the Autumn of 1913, as announced in the Special Examination Syllabus.

The Syllabus of the Special Examination referred to in the foregoing paragraphs is published at Easter.



### In Memoriam

HIS MAJESTY THE KING OF GREECE,  
the "Dead March" in *Saul* will be played  
at the commencement of the Concert this  
afternoon.

ARN, K.G.

F.R.S.

, G.C.M.G.

Q.  
Esq., K.C.

Q.  
Esq., J.P.

Esq.  
LD, Esq.

OTT, Esq.  
ODE, Esq.  
NE, Esq.

ACKENZIE,  
F.R.A.M.

F.R.A.M.  
Esq.

S, Esq.,  
N. R.A.M.

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lon. R.A.M.

, F.R.A.M.



The Fees payable for separate Courses are as follows :

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Miss GERTRUD.

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### FLUTE.

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- Mr. Frye-Parker, W.†  
(Principal.)  
" Brine, H. J.\*  
Miss Cavell, H.\*  
" Clarke, C. H. P.\*  
Mr. Davies, W.\*  
Miss Dodd, H. M.\*  
Mr. England, G.\*  
Miss Godson, V.\*  
Mr. Hawke, E.\*  
" Howard, Frank\*  
Miss Loder, E.\*  
" Newell, C. K.\*  
" Petts, K.\*  
" Savory, M.\*  
" Shelton, D.\*  
" Small, W.\*  
" Start, M.\*  
" Tydeman, I. O.\*  
" Wells, A. M.\*  
" Whittingham, B.\*

### Second Violins.

- Mr. Szczepanowski, L.†  
(Principal.)  
Miss Abraham, E.\*  
" Archer, K.\*  
" Chepitz, D.\*  
" Chowles, M.\*  
" Cooke, E. M.\*  
" Kilner, F. A.\*  
" Lindars, K. E.\*  
Mr. Mackenzie, D.\*  
Miss MacLennan, N. R.\*  
" Martin, G. R.\*  
" Milne, H.\*  
" Moore, F. G.\*  
" Pitcher, E. C.†  
" Rowland, V. C.  
" Snow, M.\*  
" Vivian, J.\*  
" Wannell, M.\*  
" Young, D.\*

### Violas.

- Mr. Lockyer, J. T.†  
(Principal.)  
" Addison, V.†  
" Bauer, J. K.\*  
" Chapman, A.  
" Coates, Eric.†

### Violas (continued).

- Mr. Dyson, A. E.†  
Miss Gaskell, L.\*  
Mr. Maroney, W. T.\*  
" Peppercorn, W. H.†  
Miss Stevenson, Erica.

### 'Cellos.

- Mr. Hambleton, J. E.†  
(Principal.)  
Miss Bernard, M.\*  
" Cooke, M.\*  
" Donaldson, F.\*  
" Godfrey, E.\*  
" Griffiths, D.\*  
" Kidner, P. E.\*  
Mr. Latham, C.\*  
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" Parker, Nora.\*  
Mr. Pivovarov, M.\*  
Miss Vivian, E.\*

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" Hobday, C.  
" Kendall, F.  
" Lodge, H. E.\*  
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" Whitmore, E. W.  
" Wilkes, J. E. P.

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" Wood, D. S.

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- Mr. Borsdorf, A.  
(Principal.)  
" Borsdorf, O.  
" Brain, A.  
" Esdaile, S.

### Trumpets.

- Mr. Solomon, J.†  
(Principal.)  
Master Alexander, H.\*  
Mr. James, F. G.

### Trombones.

- Mr. Matt, A. E.  
(Principal.)  
" Atherley, E.  
" Evans, R.

### Tuba.

- Mr. Powis, R.

### Tympani.

- Mr. Penn, H.

### Bass Drum, Triangle, Cymbals, &c.

- Mr. Schroeder, J.

### Librarian.

- Mr. Renaut, W. E.

\* Student.

† Ex-Student.



MISS FRANCES KLEIN

MISS MAY PURCELL.

MISS KATHLEEN G. PETTS.

MISS ELLA CASPERS.

(Associated Board Exhibitioner.)

MR. B. McCARA SYMONS.

MR. ROBERT PITT.

MISS EILEEN WOODHEAD.

MISS EVELYN LANGSTON.

MISS KATHARINE HOGG.

BROADWOOD CONCERT GRAND PIANOFORTE.



# PROGRAMME.

WEDNESDAY, MARCH 19th, 1913.

.....  
*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*  
.....

OVERTURE ... "Chevy Chase" ... Macfarren

## In Memoriam

GEORGE ALEXANDER MACFARREN (1813—1887).

THE authorities of the Royal Academy of Music could hardly let pass without notice the centenary of the birth of one who was so long and honourably connected with the Institution. It is unnecessary in this place to relate the simple biographical details of George Macfarren's life—a career which was one long and manful struggle against hopeless odds—but it is as one of the greatest of teachers that we hold him up to the admiration of the world. He entered the Royal Academy of Music as a student in 1829, learning first from Charles Lucas and afterwards from Cipriani Potter. He studied for seven years, and after a twelvemonth of struggle in the outside world was appointed Professor of Harmony at his *alma mater*. Shortly afterwards he became acquainted with Dr. Alfred Day, who had evolved a theory of Harmony based upon Nature's scale. A treatise embodying these views was published in 1845, and Macfarren appended to the preface a letter of approval. The fact that he was giving adhesion to "new-fangled" ideas brought him at once into conflict with the authorities of the Academy. The difficulty, however, was surmounted in a short time, and Sir George was back at the old school, never to leave it again while life lasted. But fifty years later nearly all the students in the Academy and a large proportion outside it were receiving their theoretical education through the medium of the once-despised system of Dr. Day. Its sturdy prophet, despite all obstacles, raised himself to the position of the finest living teacher of music, and in that capacity his influence will be deep and long-enduring.



If the affectionate remembrance of former pupils is any criterion—as it surely is—these words of ours are but the barest truth. It is by the honest and unselfish devotion of such men that a school becomes pre-eminent: they are its piers and buttresses, little regarded, it may be, by the world at large, yet the whole edifice depends on their tenacity.

The overture to "Chevy Chase," performed to-day, is one of the earliest of Macfarren's works, having been written and produced during his student days, in 1836. It received the approbation of such diverse contemporary authorities as Wagner and Mendelssohn, and is still popular.

SYMPHONIC VARIATIONS—Pianoforte ... *César Franck.*

MISS FRANCES KLEIN.

TWO SONGS (MSS.) { (a) "By the lone sea-shore" } Morfydd Owen.  
 (b) "Beatific Sea" }  
 (Student.)

MISS MAY PURCELL.

(a) "BY THE LONE SEA-SHORE."

BY the lone sea-shore  
Mournfully beat the waves,  
Mournfully evermore

The wild wind sobs and raves :  
A sadness and a sense of deep unrest  
Brood o'er the clouds and on the water's breast,  
By the lone sea-shore.

But lo! the white seamew, careering,  
Floats indolently by:

And lo! a snowy sail appearing  
Gleams fair against the sky :

The sadness and the loneliness depart,  
And nature smiles with sympathy of heart !

*Charles Mackay.*



(b) "BEATIFIC SEA."

OLD Ocean was  
 Infinity of ages ere we breathed existence—  
 And he will be beautiful  
 When all the living world that sees him now  
 Shall roll unconscious dust around the sun :  
 Quelling from age to age the vital throb  
 In human hearts, Death shall not subjugate  
 The pulse that dwells in his stupendous breast,  
 Or interdict his minstrelsy to sound  
 In thundering concert with the quiring winds ;  
 But long as man to parent Nature owns  
 Instinctive homage, and in times beyond  
 The power of thought to reach, bard after bard  
 Shall sing thy glory—  
 Beatific Sea.

*Campbell.*CONCERTO IN D—Violin ... .. *Paganini—Wilhelmj.*

MISS KATHLEEN G. PETTS.

AIR "O love! from thy pow'r" (*Samson and Delilah*)  
*Saint-Saëns.*

MISS ELLA CASPERS.

(Associated Board Exhibitioner.)

TO-NIGHT, seeking hither my presence,  
 Samson will come to my side.  
 Thou art come, O sweet hour of vengeance!  
 At last will our gods be satisfied!  
 O love! from thy pow'r let me borrow!  
 Pour a poison in his heart!  
 Grant that this Samson fall to-morrow  
 A slave, a captive to my art!  
 'Tis in vain that he tries to banish  
 My image, my name from his heart!  
 Burning memories will not vanish!  
 Of his soul I am now a part!



Yes, he is mine, and nought can save him !  
 My brothers' fears he doth deride ;  
 I, yes, I alone dare to brave him,  
 And keep him captive at my side !  
 Against my love his strength is vain ;  
 And he the bravest of the brave,  
 Who'd save his people, break their chain,  
 Will be my captive, and my slave !

FIRST MOVEMENT FROM CONCERTO IN E FLAT

Pianoforte ... .. Beethoven.

MR. B. McCARA SYMONS.

AIR ... "Ella giammai m'amò" (*Don Carlo*) ... Verdi.

MR. ROBERT PITT.

**E**LLA giammai m'amò !

No ! quel cor chiuso è a me,  
 Amor per me non ha,  
 Io la rivedo ancor,  
 Contemprar trista in volto,  
 Il mio crin bianco il dì che qui di Francia venne.  
 No, amor per me non ha !  
 Ove son ? Quei doppièr presso a finir !  
 L'aurora imbianca il mio veron.  
 Già spunta il dì !  
 Passar veggio i miei giorni lenti !  
 Il sonno, o Dio, spari da' miei occhi languenti.  
 Dormirò sol nel manto mio regal,  
 Quando la mia giornata è giunta a sera,  
 Dormirò sol sotto la volta nera,  
 Là nell' avel dell' Escorial.  
 Se il serto regal a me desse il poter  
 Di leggere nei cor,  
 Che Dio sol può veder !  
 Se dorme il prence,  
 Veglia il traditore ;  
 Il serto perde il re,  
 Il consorte l'onore !  
 Ella giammai mi amò !  
 No ! quel cor chiuso m'è,  
 Amor per me non ha.



*English Version.*

No ! she has never lov'd me,  
 Closed for me is her heart,  
 No love for me hath she !  
 Still I can see her gaze,  
 With her eyes full of sadness,  
 On my white hairs, that day when she from France came hither.  
 No ! no love for me hath she.  
 Where am I ?  
 Both these tapers nigh burnt out !  
 The dawn lights up yon terrace white :  
 'Tis break of day !  
 The days pass by sadly and slowly,  
 Sleep, balmy sleep, ne'er brings me its balm, pure and holy.  
 Lone I shall sleep, in regal mantle drest,  
 When o'er life's day, death's night is sternly closing ;  
 Lone I shall sleep, in darkest vault reposing,  
 And 'neath th' Escorial unmourned shall rest.  
 Ah ! could my crown the pow'r confer on me,  
 To read in ev'ry heart what God alone can see.  
 When sleeps the monarch, traitors ply their trade,  
 His crown is wrested from him, by his queen he's betrayed.  
 She never lov'd me, no !  
 Her heart's closed against me,  
 She ne'er felt love for me.

"WALDESRUHE"—Violoncello ... .. *Dvorák.*  
 Miss EILEEN WOODHEAD.

SONG ... "Les Couplets du Mysoli" (*La Perle du Brésil*)  
*Félicien David.*

Miss EVELYN LANGSTON.

**C**HARMANT oiseau qui, sous l'ombrage,  
 Étale à nos yeux éblouis  
 Les couleurs de son beau plumage,  
 Mêlé d'azur et de rubis.  
 Quand sur la tige à fleur dorée,  
 Il se balance, tout joyeux,  
 Son aile brille, diaprée,  
 Ainsi qu'un prisme radieux.  
 Qu'il est joli—le Mysoli !



Quand sur sa couche de ramée,  
 Que berce la brise en passant,  
 Repose sa compagne aimée  
 Au baiser doux et caressant.  
 Le plaisir, fleur épanouie,  
 Dore et parfume tout les jours,  
 Et doucement coule sa vie,  
 Au sein des plus tendres amours !  
 Qu'il est joli—Le Mysoli !

*Gabriel and S. Etienne.*

*English Version.*

Sweet bird, where sun and shade are blended,  
 That, clad in dazzling hues, displays  
 His plumage rich, in colour splendid,  
 The blue of heav'n, the ruby's rays.  
 When on some gold-flower'd spray he poses  
 And sings and swings in joyance true,  
 His shining wing, sunlit, discloses  
 The radiance of the rainbow's hue.  
 How gay is he—the Mysoli !

When on her nest of sprays entwining,  
 And swayed by every passing air,  
 His gentle mate her head inclining  
 To meet his kiss and fondling care.  
 Then happiness a full-blown flower,  
 Makes bright and fragrant each new day,  
 And, sweetly speeding ev'ry hour,  
 Life glides in tend'rest love away,  
 How happy he—the Mysoli !

*Percy Crooks.*

"TODENTANZ"—Pianoforte ... ..

*Liszt.*

MISS KATHARINE HOGG.

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BROADWOOD CONCERT GRAND PIANOFORTE.



## A SHORT HISTORY OF THE Royal Academy of Music.

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THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian



Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.



This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.



## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT .. ..	Any branch of Music	April, 1914
*BAUME (MANX) .. ..	Any branch of Music	September, 1915
*HENRY SMART .. ..	Composition or Organ	September, 1914
*LISZT .. ..	Composition or Pianoforte .. ..	September, 1915
*G. A. MACFARREN .. ..	Composition .. ..	September, 1913
*SIR MICHAEL COSTA .. ..	Composition .. ..	September, 1913
*GORING THOMAS .. ..	Composition .. ..	September, 1913
*JOSEPHINE TROUP .. ..	Composition .. ..	September, 1916
†WESTMORLAND .. ..	Singing .. ..	Annually in Dec.
†PAREPA-ROSA .. ..	Singing .. ..	April, 1914
†JOHN THOMAS (WELSH) .. ..	Singing and Instru- mental alternately	September, 1914
†SAINTON-DOLBY .. ..	Singing .. ..	September, 1913
†GEORGE MENCE SMITH .. ..	Singing .. ..	
†ROSS .. ..	Singing .. ..	
†ANNE E. LLOYD EXHIBITION .. ..	Singing .. ..	Annually in July
†LILIAN ELDEE .. ..	Singing .. ..	Conferred periodically
†POTTER EXHIBITION .. ..	Pianoforte .. ..	Annually in Dec.
*THALBERG .. ..	Pianoforte .. ..	April, 1914
†SIR JOHN GOSS .. ..	Organ .. ..	
†STAINER EXHIBITION .. ..	Organ .. ..	Annually in Sept.
†MAUD MARY GOOCH .. ..	Organ .. ..	September, 1914
*SAINTON .. ..	Violin .. ..	January, 1916
†DOVE .. ..	Violin .. ..	September, 1913
*BROUGHTON PACKER BATH .. ..	Violin .. ..	December, 1915
*CHARLES OLDHAM .. ..	Violin .. ..	January, 1915
*BROUGHTON PACKER BATH .. ..	Violoncello .. ..	
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1913
†ROSS .. ..	Wind Instruments .. ..	Michaelmas, 1915
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

\* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.



# SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE .. ..	Chosen by the Committee	September, 1915
‡ THOMAS THRELFALL .. ..	Chosen by the Committee	April, 1913
‡ MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.		

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

## PRIZES.

There are also the following thirty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENNEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.
- THE MANNS MEMORIAL PRIZE.
- EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.
- ARTHUR BEARE PRIZE for Violin Playing.



## PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.



## SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.  
 HARMONY AND COUNTERPOINT.  
 COMPOSITION.  
 SOLO SINGING.  
 SIGHT SINGING AND MUSICAL DICTATION.  
 CHORAL SINGING.  
 CHOIR TRAINING.  
 PIANOFORTE.  
 „ ACCOMPANIMENT.  
 HARP.  
 ORGAN.  
 VIOLIN.  
 VIOLA.  
 VIOLONCELLO.  
 DOUBLE BASS.  
 WIND INSTRUMENTS.  
 OTHER ORCHESTRAL INSTRUMENTS.  
 ENSEMBLE PLAYING (Chamber Music).  
 CONCERTED MUSIC (Instrumental and Vocal).  
 ORCHESTRAL PLAYING.  
 MILITARY MUSIC.  
 DICTION AND ELOCUTION.  
 OPERATIC SINGING AND ACTING.  
 DRAMA.  
 DEPORTMENT.  
 FENCING AND PHYSICAL DRILL.  
 DANCING.  
 STAGE DANCING.  
 ITALIAN.  
 FRENCH.  
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study. Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.



who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

#### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the classes numbered 8 and 9 is not obligatory.*



The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

\*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

\*Elements of Music followed by Sight Singing.

A Special Training course for teachers is available. *See separate Prospectus.*

### FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

### OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
" " (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
" " (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0
Special Training course	1	1	0

\* Not obligatory.

† Free to students whose principal study is Singing.



Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

### TERMINAL ARRANGEMENTS, 1912-13.

Michaelmas Term began on MONDAY, 23rd SEPTEMBER, 1912, and closed on SATURDAY, 14th DECEMBER, 1912.

Lent Term began MONDAY, 6th JANUARY, 1913, and closes on SATURDAY, 22nd MARCH, 1913.

Midsummer Term begins MONDAY, 28th APRIL, 1913, and closes on SATURDAY, 19th JULY, 1913.

### ENTRANCE EXAMINATIONS, 1913.\*

Entrance Examinations will be held :—

For the Midsummer Term, FRIDAY, 25th APRIL, 1913, at 2.

For the Midsummer Half-Term, WEDNESDAY, 4th JUNE, 1913, at 3.

### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

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\* For the character of this examination, see p. 19, Paying Students, para. 2.



## REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

## SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

## EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

## CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.



### THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

### THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

### STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

### THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.



## BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.



- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

### THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 10,440 Candidates have presented themselves for this examination, of whom an average of 29.65 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.



## Subscribing Members.

*Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves*

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING ... ..	25	0	0			
QUEEN ALEXANDRA ... ..	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G. ... ..				15	0	0
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Agnew, Philip L., Esq. ... ..	3	3	0			
Albanesi, Cav <sup>e</sup> Carlo, Hon. R.A.M. ... ..	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ... ..				3	3	0
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Anderson, James Ferrier, Esq. ... ..	1	1	0			
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Bailey, W. H., Esq., M.D. ... ..	1	1	0			
Bailey, Mrs. W. H. ... ..	1	1	0			
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased) ... ..				52	10	0
Baker, Sir Benjamin (deceased) (2nd donation) ... ..				20	0	0
Barlow, Arthur, Esq., A.R.A.M. ... ..	1	1	0			
Barry, C. A., Esq. ... ..				12	12	0
Bax, A. Ridley, Esq., F.S.A. ... ..				105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M. ... ..	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ... ..	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M. ... ..	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ... ..	1	1	0			
Beringer, Robert, Esq. ... ..	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ... ..				52	10	0
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Best, The Hon. Henry M. (second donation) ... ..				12	12	0
Bigge, Sir Wm. E. ... ..	1	1	0			
Birkett, Mrs., A.R.A.M. ... ..	1	1	0			
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Cooper, Edward E., Esq. (2nd donation) ... ..				26	5	0
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Corner, Rev. Horace G., D.D., Oxon. ... ..	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased) ... ..				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A. ... ..				52	10	0
Cullum, H. J., Esq. ... ..	1	1	0			
Cummings, Richard, Esq., F.R.A.M. ... ..	1	1	0			
Dale, B. J., Esq., A.R.A.M. ... ..	1	1	0			
Davies, Miss Jessie, A.R.A.M. ... ..	1	1	0			
Davies, Mrs. Mary, F.R.A.M. ... ..	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M. ... ..	1	1	0			
De Rothschild, Alfred, Esq. ... ..	10	10	0			
Dewar, Professor Sir James, LL.D., F.R.S. ... ..	1	1	0			
Dobree, Bonamy, Esq. (deceased) ... ..				5	5	0
Donaldson, Sir George ... ..	5	5	0			
Drinan, Mrs. ... ..	2	2	0	25	0	0
Driscoll, Miss E. ... ..	1	1	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Dyer, W. J., Esq. ... ..	1	1	0			
Dyer, Mrs. W. J. ... ..	1	1	0			
Dyke, Spencer, Esq., A.R.A.M. ... ..	1	1	0			
Ebbs, Mrs. M. E. ... ..	1	1	0			
Ebsworth, Miss ... ..	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P. ... ..				26	5	0
Erard, Messrs. S. & P. ... ..	5	5	0			
Eyers, H. R., Esq., F.R.A.M. ... ..	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M. ... ..	1	1	0			
Farjeon, Harry, Esq., A.R.A.M. ... ..	1	1	0			
Ferrari, Miss F. J. ... ..	1	1	0			



	Annual Subscriptions.			Donations or Life Subscriptions.		
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Flux, Neville, Esq., F.R.A.M. ... ..	2	2	0			
Fox, Miss Esther J. ... ..	1	1	0			
Gibson, Alfred, Esq., Hon. R.A.M. ... ..	1	1	0			
Gilford, Miss A., A.R.A.M. ... ..	1	1	0			
Gill, Allen, Esq., F.R.A.M. ... ..	1	1	0			
Glenesk, The Right Hon. Lord (deceased) ... ..				12	12	0
Goetz, Ludovic, Esq. ... ..	5	5	0			
Goldsmid, Louisa, Lady (deceased) ... ..				5	0	0
Goldsmiths' Company ... ..				50	0	0
Goldsmiths' Company (2nd donation) ... ..				100	0	0
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Graham, Mrs. ... ..	1	1	0			
Greenall, Sir Gilbert, Bart. C.V.O. ... ..	4	4	0			
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M. ... ..	1	1	0			
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Hailstone, Mrs. ... ..				12	12	0
Hambleton, J. E., Esq., A.R.A.M. ... ..	1	1	0			
Harlow, Miss Bessie M. ... ..				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori) ... ..				12	12	0
Heap, Ralph, Esq. (deceased) ... ..				12	12	0
Henderson, Miss Robertine, F.R.A.M. ... ..	1	1	0			
Hickin, Welton, Esq., A.R.A.M. ... ..	1	1	0			
Higgins, H. V., Esq. ... ..	2	2	0			
Horton-Smith, Richard Horton, Esq., K.C. ... ..	2	2	0			
Howard-Jones, Evelyn, Esq., Hon. R.A.M. ... ..	1	1	0			
Howe, The Earl ... ..				105	0	0
Hughes, Miss H. ... ..	1	1	0			
Hume, W. W. F., Esq. ... ..				12	12	0
Hunt, A., Esq. ... ..	1	1	0			
Hunter, James, Esq. ... ..				12	12	0
Huntley, Dr. G. F. ... ..	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq. ... ..				50	0	0
Iles, Edward, Esq., Hon. R.A.M. ... ..	1	1	0			
In Memoriam J. H., November 11th, 1862 ... ..				1	1	0
James, Quintus S. H., Esq., A.R.A.M. ... ..	1	1	0			
Jewson, W. A., Esq. ... ..	1	1	0			
J. O. C. (per Miss Jelf Sharp) ... ..				26	5	0
Kastner, A., Esq. ... ..	1	1	0			
Kemp, S., Esq., F.R.A.M. ... ..	1	1	0			
Kilmorey, the Right Hon. The Earl of, K.P. ... ..	2	2	0			
King, Frederic, Esq., Hon. R.A.M. ... ..	1	1	0			
King, Oliver, Esq. ... ..	1	1	0			
Kipps, W. J., Esq., A.R.A.M. ... ..	1	1	0			



	Annual Subscriptions.			Donations or Life Subscriptions.		
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Knight, George S., Junr., Esq. ...				12	12	0
Knott, T. B., Esq., F.R.A.M. ...	1	1	0			
Lake, Herbert, Esq., A.R.A.M. ...	1	1	0			
Langford, Mrs. Caroline, A.R.A.M. ...	1	1	0			
Larkcom, Madame, F.R.A.M. ...	1	1	0			
Latham, Morton, Esq., Mus. B. Cantab. ...	1	1	0	12	12	0
Lawson, Mrs. Frank ...	1	1	0			
Leaf, Mrs. Charles (deceased) ...				2	0	0
Leinster, The Duke of (deceased) ...				105	0	0
Lesingham, Henry, Esq. ...	1	1	0			
Leslie, John, Esq. ...				36	15	0
Lévi, Edgardo, Esq., Hon. R.A.M. ...	1	1	0			
Lierhammer, Dr. Theo., Hon. R.A.M. ...	1	1	0			
Littleton, Augustus J., Esq. ...				5	5	0
Lonsdale, The Earl of (deceased) ...				110	5	0
Lowe, The Misses (Mayfield, Southgate) ...				12	12	0
Lowther, Sir John H. ...				10	10	0
Lowther, Right Hon. Lady E. (deceased) ...				90	17	0
Lucas, Arthur, Esq. ...	1	1	0			
Lucas, Miss Beatrice Stanley, A.R.A.M. ...	1	1	0			
Mackenzie, Sir A. C., Mus.D., LL.D., D.C.L., F.R.A.M. ...	1	1	0			
Mackenzie, H., Esq. ...				97	12	0
Maclean, Dr. Chas., M.A. ...	1	1	0			
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Macpherson, Stewart, Esq., F.R.A.M. ...	1	1	0			
Majoribanks, E., Esq. (deceased) ...				57	15	0
Malmesbury, Right Hon. The Earl of ...	2	2	0			
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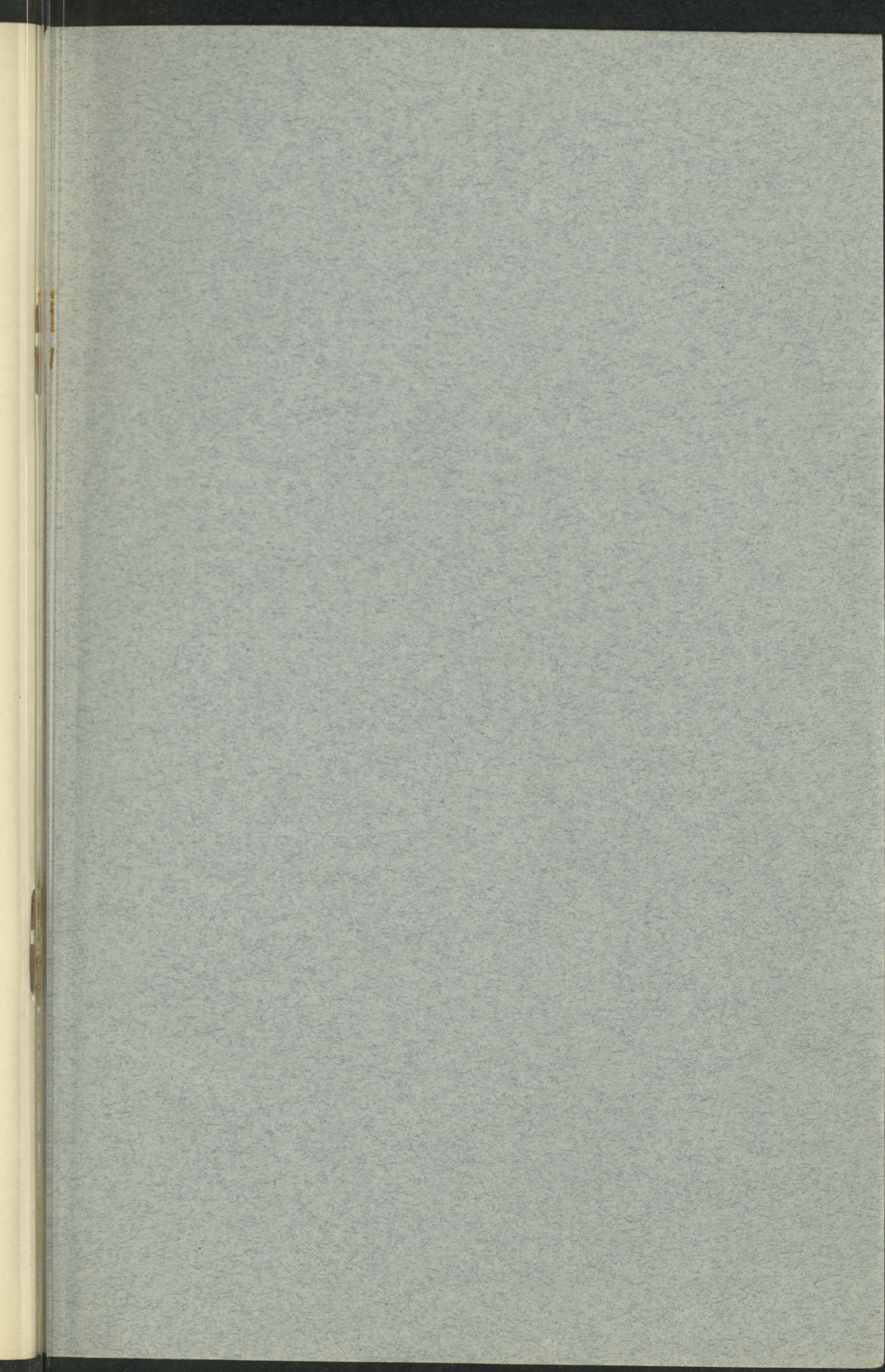
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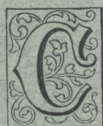
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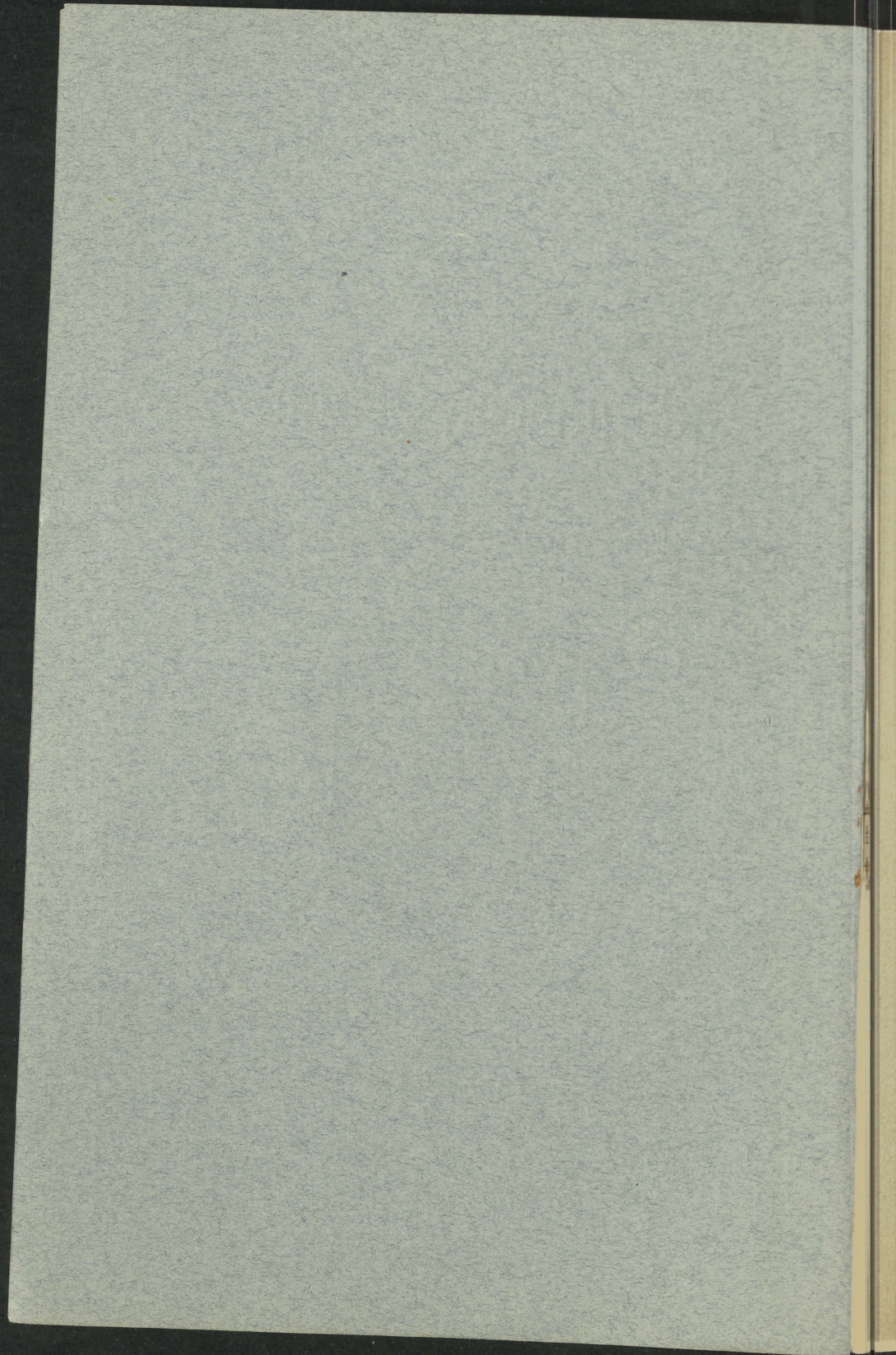
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# SPECIAL TRAINING COURSE FOR TEACHERS.

## PIANOFORTE.

THIS COURSE has been instituted to meet the increased and increasing demands made upon teachers of to-day and to provide a curriculum in subjects, a knowledge of which is essential to Pianoforte Teachers. These subjects have been so co-ordinated and arranged that an adequate knowledge of them can be acquired in the course of one year's study by a person already advanced as a performer and possessing general average musical knowledge. The curriculum has been designed with the further object of improving the student's *general musicianship*, and preparing him for the work of organizing and supervising the general study of Music in Schools, by embracing within its scope the fundamental facts on which all teaching is based, and particularly those concerned with the teaching of Pianoforte Technique and Interpretation, the Fundamentals of Music, Ear-Training, the conduct of Class-Singing, and the practical application of Harmony-study to these subjects.

The Course will consist of a series of Lecture-Lessons by specialists in the following subjects:—

- (I.) The teaching of Children.
- (II.) The Fundamentals of teaching Pianoforte Technique and Interpretation.
- (III<sup>a</sup>.) The teaching of Ear-Training and Sight-Singing.
- (III<sup>b</sup>.) The teaching of Voice-Culture and Class-Singing for Children.
- (IV.) The teaching of Harmony—aural and written.
- (V.) The teaching of Phrasing and Musical Analysis (including the study of Form).
- (VI.) The Principles of the Art of Teaching.

The Course will also include one individual lesson per week in Pianoforte Playing. Although this is optional in certain cases,\* it is desirable that those entering for the Course shall take this weekly lesson.

All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them may from time to time be called upon to give practical demonstration of points specified by the Lecturers.

The fee for the Teachers' Training Course (to include *all* Lecture-Lessons and, in addition, one lesson per week in Pianoforte-Playing) is Twelve guineas (£12 12s. 0d.) per term.

The fee for the above Course (excluding the lesson in Pianoforte-Playing) is eight guineas (£8 8s. 0d.) per term.

In addition, there is an entrance fee of two guineas. This entrance fee is not required from Students already in the Academy.

Persons who are exempt from attendance at the lectures on Ear-Training and Voice-Culture will pay two guineas less per term.

Persons already taking the ordinary Students' Course in the Royal Academy of Music, may attend SINGLE COURSES of Lecture-Lessons in any of the subjects named by special arrangement, but only those taking the whole year's Course in all these subjects will be eligible for the special Examination.

\* The student may be exempted from this lesson under certain circumstances.



## SPECIAL TEACHERS' EXAMINATION.

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In the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

Attendance during at least one complete year of the Special Training Course (three terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Similarly persons who hold a certificate in Voice-Culture, Sight-Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon.

The Examination will be based upon the matters detailed in the Synopses, and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Notice issued in January, 1914, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of papers. The *Viva Voce* Examinations will be conducted by Boards of not less than two examiners. Ample time will be given for the working of the various papers.

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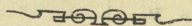
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Mr. England, G.\*  
" Hawke, E.\*  
" Howard, Frank\*  
Miss Loder, E.\*  
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" Petts, K.\*  
" Savory, M.\*  
" Shelton, D.\*  
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" Start, M.\*  
" Tydeman, I. O.\*  
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" Cooke, E. M.\*  
Mr. Clarke, E. C. B.\*  
Miss Kilner, F. A.\*  
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Mr. Mackenzie, D.\*  
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\* Student.

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# ❖ PROGRAMME. ❖

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- MARCH-FANTASIE—Organ, Harps, and Orchestra ... *Guilmant.*  
 ORGAN—MR. HORACE PERRY.
- HARPS—MISS HILDA COLTON, MISS DOROTHY M. DAVIES,  
 MISS EDITH F. PRITCHARD, MISS RACHEL WRIGHT.
- SONG ... "The Loreley" ... *Liszt.*  
 MISS KATHERINE DYER.
- CONCERTO IN G MINOR—Pianoforte ... *Saint-Saëns.*  
 Andante sostenuto. Allegretto scherzando. Presto.  
 MISS HARRIET COHEN.  
 (Ada Lewis Scholar.)
- HANS SACHS' MONOLOGUE "Wahn, Wahn!" ... *Wagner.*  
 MR. POWELL EDWARDS.  
 (Ross Scholar.)
- SCHERZO (MS.)—For Orchestra ... *Eric Grant.*  
 (Student.)
- SONG "O love, from thy power" (*Samson and Delilah*) *Saint-Saëns.*  
 MISS IVY HOLT.
- ANDANTE } FROM SYMPHONIE ESPAGNOLE—Violin ... *Lalo.*  
 RONDO }
- MISS EDITH ABRAHAM.  
 (Ada Lewis Scholar.)
- SONG ... "Jewel Song" (*Faust*) ... *Gounod.*  
 MISS CLARA JONES.
- RHAPSODIE ESPAGNOLE—Pianoforte ... *Liszt—Busoni.*  
 MISS GWLADYS G. LEMON.

BECHSTEIN CONCERT GRAND PIANOFORTE.



# PROGRAMME.

TUESDAY, JUNE 17th, 1913.

.....  
*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*  
.....

MARCH-FANTASIE—Organ, Harps, and Orchestra *Guilmant.*

ORGAN—MR. HORACE PERRY.

HARPS—MISS HILDA COLTON, MISS DOROTHY M. DAVIES,  
MISS EDITH F. PRITCHARD, MISS RACHEL WRIGHT.

SONG ... .. "The Loreley" ... .. *Liszt.*  
MISS KATHERINE DYER.

I KNOW not what spell is o'er me,  
This haunting trouble, that fills my breast;  
A vision arises before me  
And will not leave me at rest.  
The evening breeze comes freshly blowing,  
And calmly flows the Rhine;  
And on the heights, in splendour glowing,  
The setting sun doth shine.  
Above, where the sunlight streameth,  
There sits a maiden fair,  
The gold in her raiment gleameth,  
She combeth her golden hair;  
A golden comb she plieth,  
She singeth a wondrous song,  
And strangely the music sigheth  
With rapture sweet and strong.  
If ever the hapless boatman  
Should listen and feel its might,  
He heeds not the nearing rapids,  
He gazes above to the height;  
In anger the waters engulf him,  
And boat and boatman are gone,  
While smiling in triumph o'er him  
The Loreley sings on.



CONCERTO IN G MINOR—Pianoforte ... .. *Saint-Saëns.*  
 Andante sostenuto. Allegretto scherzando. Presto.

Miss HARRIET COHEN.

(Ada Lewis Scholar.)

HANS SACHS' MONOLOGUE "Wahn, Wahn!" *Wagner.*

Mr. POWELL EDWARDS.

(Ross Scholar.)

**WA** AHN! Wahn!  
 Ueberall Wahn!

Wohin ich forschend blick'  
 in Stadt- und Welt-Chronik,  
 den Grund mir aufzufinden,  
 warum gar bis auf's Blut  
 die Leut' sich quälen und schinden  
 in unnütz toller Wuth!

Hat keiner Lohn  
 noch Dank davon:  
 in Flucht geschlagen,  
 meint er zu jagen.  
 Hört nicht sein eigen

Schmerz-Gekreisch,  
 wenn er sich wühlt in's eig'ne Fleisch,  
 wähnt Lust sich zu erzeugen.  
 Wer giebt den Namen an?  
 's bleibt halt der alte Wahn,  
 ohn' den nichts mag geschehen,  
 's mag gehen oder stehen!  
 steht's wo im Lauf,  
 er schläft nur neue Kraft sich an;  
 gleich wacht er auf,  
 dann schaut wer ihn bemeistern kann!—

Wie friedsam treuer Sitten,  
 getrost in That und Werk,  
 liegt nicht in Deutschlands Mitten  
 mein liebes Nürnberg!  
 Doch eines Abends spat,  
 ein Unglück zu verhüten  
 bei jugendheissen Gemüthen,  
 ein Mann weiss sich nicht Rath;  
 ein Schuster in seinem Laden  
 zieht an des Wahnes Faden:



wie bald auf Gassen und Strassen  
 fängt der da an zu rasen ;  
 Mann, Weib, Gesell' und Kind,  
 fällt sich an wie toll und blind ;  
     und will's der Wahn geseg'nen,  
     nun mus es Prügel regnen,  
     mit Hieben, Stoss' und Dreschen  
     den Wuthesbrand zu löschen.—  
 Gott weiss, wie das geschah ?—  
 Ein Kobold half wohl da !

Ein Glühwurm fand sein Weibchen nicht ;  
 der hat den Schaden angericht'.—  
 Der Flieder war's :—Johannis-Nacht.—  
 Nun aber kam Johannis-Tag :—  
 jetzt schau'n wir, wie Hans Sachs es macht,  
 dass er den Wahn fein lenken mag,  
     ein edler Werk zu thun ;  
     denn lässt er uns nicht ruh'n,  
     selbst hier in Nürnberg,  
     so sei's um solche Werk',  
 die selten vor gemeinen Dingen,  
 und nie ohn' ein'gen Wahn gelingen.—

*English Version.*

Mad ! Mad !  
 All the world's mad !  
 Where'er inquiry dives  
 In town or world's archives  
 And seeks to learn the reason  
 Why people strive and fight,  
 Both in and out of season,  
 In fruitless rage and spite.  
     What do they gain  
     For all their pain ?  
     Repulsed in fight,  
     They feign joy in flight ;  
     Their pain-cries not minding,  
     They joy pretend  
 When their own flesh their fingers rend,  
 And pleasure deem they're finding.



What tongue the cause can phrase ?  
 'Tis just the same old craze !  
 Nought haps without it ever,  
 In spite of all endeavour ;  
     Pause doth it make,  
 In sleep it but acquires new force ;  
     Soon it will wake,  
 Then lo ! who can control its course ?—  
     Old ways and customs keeping,  
     How peacefully I see  
     My dear old Nuremberg sleeping  
     In midst of Germany !  
     But on one evening late,  
     To hinder in some fashion  
     The follies of youthful passion,  
     A man worries his pate ;  
     A shoemaker, all unknowing,  
     Sets the old madness going :  
     How soon from highways and alleys  
     A raging rabble sallies !  
     Man, woman, youth, and child,  
     Blindly fall to, as if gone wild ;  
         And e'er the craze lose power  
         The cudgel blows must shower ;  
         They seek with fuss and pother  
         The fires of wrath to smother.—  
         God knows how this befell !—  
         'Twas like some impish spell !  
 Some glow-worm could not find his mate ;  
 'Twas he aroused this wrath and hate.—  
 The elder's charm :—Midsummer-eve :—  
 But now has dawned Midsummer-day.—  
 Let's see then what Hans Sachs can weave  
 To turn the madness his own way,  
     To serve for noble works ;  
     For if still here it lurks,  
     In Nuremberg the same,  
     We'll use it to such aim  
 As seldom by the mob's projected,  
 And never without trick effected.—



SCHERZO (MS.)—For Orchestra ... .. *Eric Grant.*  
(Student.)

SONG "O love, from thy power" (*Samson and Delilah*) *Saint-Saëns.*

MISS IVY HOLT.

T O-NIGHT, seeking hither my presence,  
Samson will come to my side.

Thou art come, O sweet hour of vengeance!  
At last will our gods be satisfied!

O love! from thy pow'r let me borrow!  
Pour a poison in his heart!

Grant that this Samson fall to-morrow  
A slave, a captive to my art!

'Tis in vain that he tries to banish  
My image, my name from his heart!

Burning memories will not vanish!  
Of his soul I am now a part!

Yes, he is mine, and nought can save him!  
My brothers' fears he doth deride;

I, yes, I alone dare to brave him,  
And keep him captive at my side!

Against my love his strength is vain;  
And he the bravest of the brave,  
Who'd save his people, break their chain,  
Will be my captive, and my slave!

ANDANTE } FROM SYMPHONIE ESPAGNOLE—Violin ... *Lalo.*  
RONDO }

MISS EDITH ABRAHAM.  
(Ada Lewis Scholar.)

SONG ... .. "Jewel Song" (*Faust*) ... .. *Gounod.*

MISS CLARA JONES.

RECIT.



HEAV'N! what brilliant gems,

With their magical glare deceive my eyes,  
Can they be real?

O never in my sleep

Did I dream of aught so lovely!

If I dar'd for a moment but to try

These earrings so splendid!

Ah! and here by a chance,

Within the lovely casket,

Is a glass!

Who could resist it longer?



## ARIA.

Ah! the joy past compare  
 These jewels bright to wear!  
 Was I ever maiden lowly?  
 Is it I?

Come, reply!

Mirror, mirror, tell me truly.

No, no, this is not I!

No, surely enchantment is o'er me;

High-born maiden I must be,

This is not I!

But a noble, and kings shall pay

Homage before me!

Ah! might it only be,

He could my beauty see,

Now as a royal lady

He would indeed adore me!

Ah! as now a royal lady,

He would adore me!

Here are more, ready to adorn me!

None is here to spy!

The necklace, the bracelet white,

A string of pearls!

Ah! it feels as if a weight

Laid on my arm did burn me.

Ah! the joy past compare

These jewels bright to wear!

Was I ever maiden lowly?

Is it I?

Come, reply!

Mirror, mirror, tell me truly.

Ah! might it only be

He could my beauty see:

Now as a royal lady,

He would indeed adore me!

Margarita, this is not I,

Some enchantment is o'er me,

No! I am royal and

Kings shall do homage before me!

RHAPSODIE ESPAGNOLE—Pianoforte ...

Miss GWLADYS G. LEMON.

*Liszt—Busoni.*

BECHSTEIN CONCERT GRAND PIANOFORTE.



## A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian



Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.



This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.



## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT .. ..	Any branch of Music	April, 1914
*BAUME (MANX) .. ..	Any branch of Music	September, 1915
*HENRY SMART .. ..	Composition or Organ	September, 1914
*LISZT .. ..	Composition or Pianoforte .. ..	September, 1915
*G. A. MACFARREN .. ..	Composition .. ..	September, 1913
*SIR MICHAEL COSTA .. ..	Composition .. ..	September, 1913
*GORING THOMAS.. ..	Composition .. ..	September, 1913
*JOSEPHINE TROUP .. ..	Composition .. ..	September, 1916
†WESTMORLAND .. ..	Singing .. ..	Annually in Dec.
†PAREPA-ROSA .. ..	Singing .. ..	April, 1914
†JOHN THOMAS (WELSH).. ..	Singing and Instru- mental alternately	September, 1914
†SAINTON-DOLBY .. ..	Singing .. ..	September, 1913
†GEORGE MENCE SMITH.. ..	Singing .. ..	September, 1913
†ROSS .. ..	Singing .. ..	October, 1913
†ANNE E. LLOYD EXHIBITION ..	Singing .. ..	Annually in July
†LILIAN ELDÉE .. ..	Singing .. ..	Conferred periodically
†POTTER EXHIBITION .. ..	Pianoforte .. ..	Annually in Dec.
*THALBERG .. ..	Pianoforte .. ..	April, 1914
†SIR JOHN GOSS .. ..	Organ .. ..	Annually in Sept.
†STAINER EXHIBITION .. ..	Organ .. ..	September, 1914
†MAUD MARY GOOCH .. ..	Organ .. ..	January, 1916
*SAINTON .. ..	Violin .. ..	September, 1913
†DOVE .. ..	Violin .. ..	December, 1915
*BROUGHTON PACKER BATH ..	Violin .. ..	January, 1915
*CHARLES OLDHAM .. ..	Violoncello .. ..	September, 1913
*BROUGHTON PACKER BATH ..	.. ..	Michaelmas, 1913
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1915
†ROSS .. ..	Wind Instruments ..	.. ..
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

\* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.



# SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE .. ..	Chosen by the Committee	September, 1915
‡THOMAS THRELFALL .. ..	Chosen by the Committee	April, 1914
‡MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

## PRIZES.

There are also the following thirty-six Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAPEA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT Shakespearean Prize for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded
- THE JOSEPH MAAS PRIZE (independent of the Academy) for [Singing].
- THE MANNS MEMORIAL PRIZE.
- EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.
- ARTHUR BEARE PRIZE for Violin Playing.



## PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.



## SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

” ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

*DICTION AND ELOCUTION.*

*OPERATIC SINGING AND ACTING.*

*DRAMA.*

*DEPORTMENT.*

*FENCING AND PHYSICAL DRILL.*

*DANCING.*

*STAGE DANCING.*

*ITALIAN.*

*FRENCH.*

*GERMAN.*

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.



who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the classes numbered 8 and 9 is not obligatory.*



The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Department followed by Dancing.

\*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Department followed by Dancing.

A Language of the student's own choice.

\*Elements of Music followed by Sight Singing.

A Special Training course for teachers is available. See separate Prospectus.

### FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination ... ..	1	1	0
Balance of Entrance Fee on becoming a Student ... ..	1	1	0
Tuition Fees, for ordinary Curriculum, per Term ... ..	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments) ... ..	7	7	0

### OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) ... .. 4 4 0

Two lessons per week (30 minutes each) ... .. 7 7 0

Additional Second Study, one lesson per week ... .. 2 2 0

Operatic Class (Ordinary Students) ... .. 1 11 6

„ „ (Students who discontinue all other subjects) 3 3 0

Dramatic Class (Ordinary Students) ... .. 2 2 0

„ „ (Students who discontinue all other subjects) 3 3 0

†Diction ... .. 1 1 0

Elocution ... .. 1 1 0

Accompaniment ... .. 1 1 0

Dancing ... .. 1 1 0

Stage Dancing ... .. 1 1 0

Department ... .. 0 15 0

Fencing (per course of twelve lessons) ... .. 2 2 0

Italian ... .. 1 1 0

French ... .. 1 1 0

German ... .. 1 1 0

Special Training course Lecture-Lessons as per Special Prospectus.

\*Not obligatory.

† Free to students whose principal study is Singing.



Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

### TERMINAL ARRANGEMENTS, 1913-14.

Michaelmas Term begins MONDAY, 22nd SEPTEMBER, 1913, and closes on SATURDAY, 13th DECEMBER, 1913.

Lent Term begins MONDAY, 12th JANUARY, 1914, and closes on SATURDAY, 4th APRIL, 1914.

Midsummer Term begins MONDAY, 4th MAY, 1914, and closes on SATURDAY, 25th JULY, 1914.

### ENTRANCE EXAMINATIONS, 1913-14.\*

Entrance Examinations will be held :—

For the Michaelmas Term, THURSDAY, 18th SEPTEMBER, 1913, at 9.30.

For the Michaelmas Half-Term, WEDNESDAY, 29th OCTOBER, 1913, at 3.

For the Lent Term, THURSDAY, 8th JANUARY, 1914, at 2.

For the Lent Half-Term, WEDNESDAY, 18th FEBRUARY, 1914, at 3.

For the Midsummer Term, FRIDAY, 1st MAY, 1914, at 2.

For the Midsummer Half-Term, WEDNESDAY, 10th JUNE, 1914, at 3.

### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

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\* For the character of this examination, see p. 19, Paying Students, para. 2.



## REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

## SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

## EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

## CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.



### THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1908, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

### THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Delibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

### STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

### THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.



# BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.



- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

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The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.



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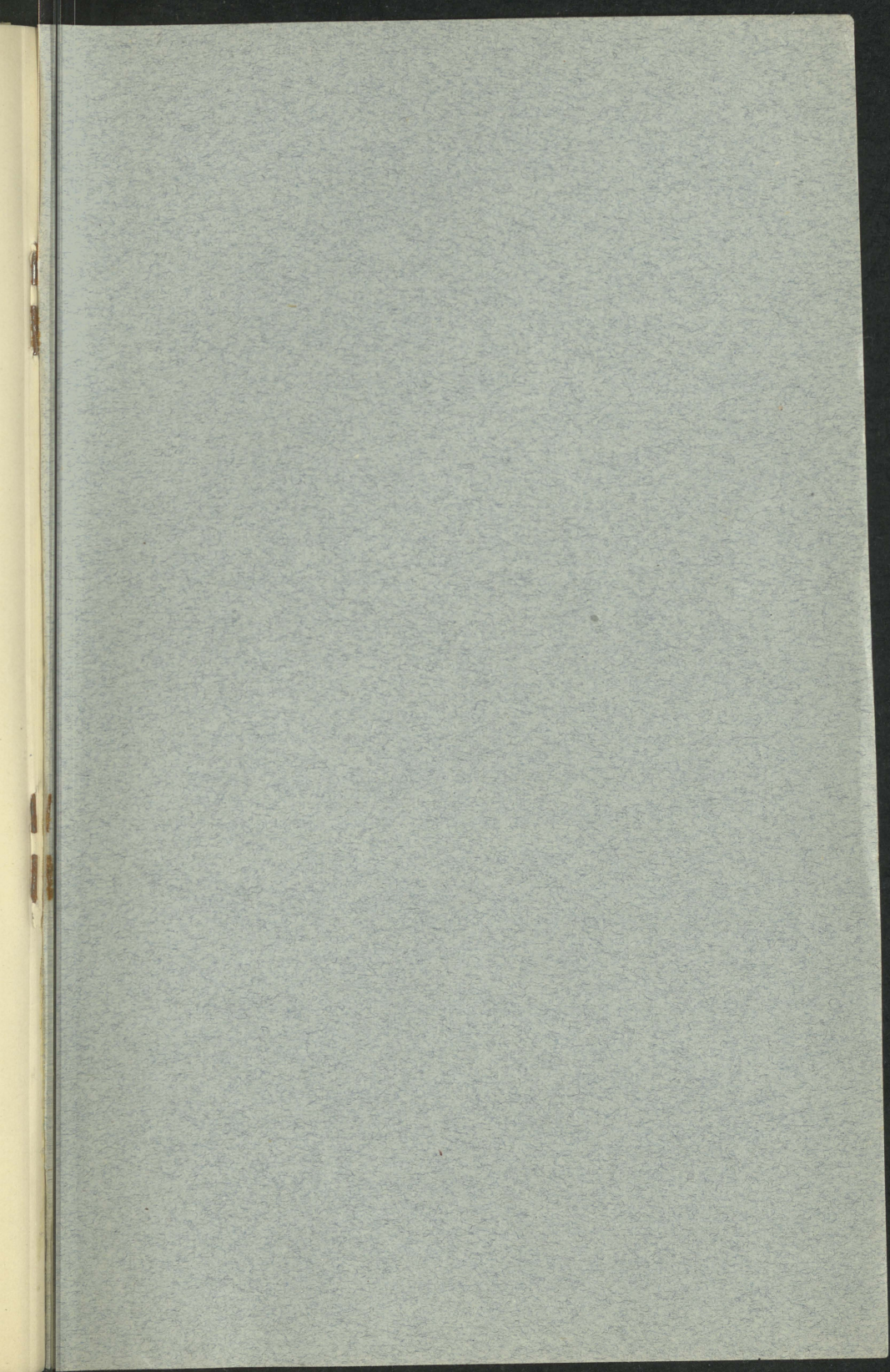
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STUDENTS'

## **C**hamber **C**oncert

AT THE

ROYAL ACADEMY OF MUSIC,

*On Wednesday, July 9, 1913,*

**At Three o'clock.**



# Program

FIRST MOVEMENT (CON ENERGIA) AND ALLEGRO SCHERZANDO  
FROM STRING QUARTET IN B MINOR (MS.) *Ethel Bilsland.*  
(Macfarren Scholar)

MISS LESBIA HARRISON, MISS CONSTANCE NEWELL,  
MR. JAROSLAV BAUER, AND MISS MARGARET BERNARD.

"NIGHT-FANCIES"—Pianoforte ... .. *B. J. Dale.*  
MISS EVANGELINE LIVENS.  
(Ada Lewis Scholar.)

SONG—"Plaisir d'amour" ... .. *Martini.*  
MISS BERYL HINDE.  
(Accompanist, Miss HARRIET COHEN.)

PRELUDE  
MINUETS I. AND II. } from UNACCOMPANIED SUITE IN E—Violin *Bach.*  
GAVOTTE }  
MISS MURIEL WANNELL  
(Associated Board Exhibitioner.)

BARCAROLLE—Pianoforte ... .. *Chopin.*  
MISS FRANCES KLEIN.

SONG—"Gestillte Sehnsucht" ... .. *Brahms.*  
MISS EVA HIGGS.  
*Viola Obbligato*—MR. FRANK HOWARD.  
(Accompanist, Miss MARJORIE HERMON.)

BECHSTEIN CONCERT HALL



gramme.

LARGO } from SONATA—Two Violoncellos ... .. *Handel.*  
ALLEGRO }  
MISS EILEEN WOODHEAD AND MISS ELMA GODFREY.  
(Accompanist, Miss HARRIET COHEN.)

THÈME VARIÉ—Pianoforte ... .. *Paderewski.*  
MASTER EGERTON TIDMARSH.  
(Sterndale Bennett Scholar.)

SONG—"Edward Gray" ... .. *Sullivan*  
MR. REGINALD G. BLOW.  
(Accompanist, Mr. HERBERT CHRISTIAN.)

SEPTET (Op. 65)—Pianoforte, Trumpet, and Strings *Saint-Saëns.*  
Preamble (Allegro moderato). Menuet (Tempo di minuetto moderato).  
Intermède (Andante). Gavotte et Final (Allegro non troppo).  
MR. VIVIAN LANGRISH, MASTER HARRY ALEXANDER,  
MR. FRANK HOWARD, MISS CONSTANCE NEWELL,  
MR. JAROSLAV BAUER, MISS DORIS GRIFFITH,  
AND MR. PAUL STANLEY.

SONG—"Ah ! Perfido" ... .. *Beethoven.*  
MISS ZOË KAPADIA.  
(Accompanist, Mr. HERBERT HAWORTH.)

ROMANCE } from SUITE IN C (Op. 17)—Two Pianofortes  
TARANTELLE } *Rachmaninoff.*  
MISS MARY RAMSAY AND MISS GERTRUDE BLEASDALE.

ERT RAND PIANOFORTES.









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STUDENTS'



Orchestral



Concert

AT THE

QUEEN'S HALL

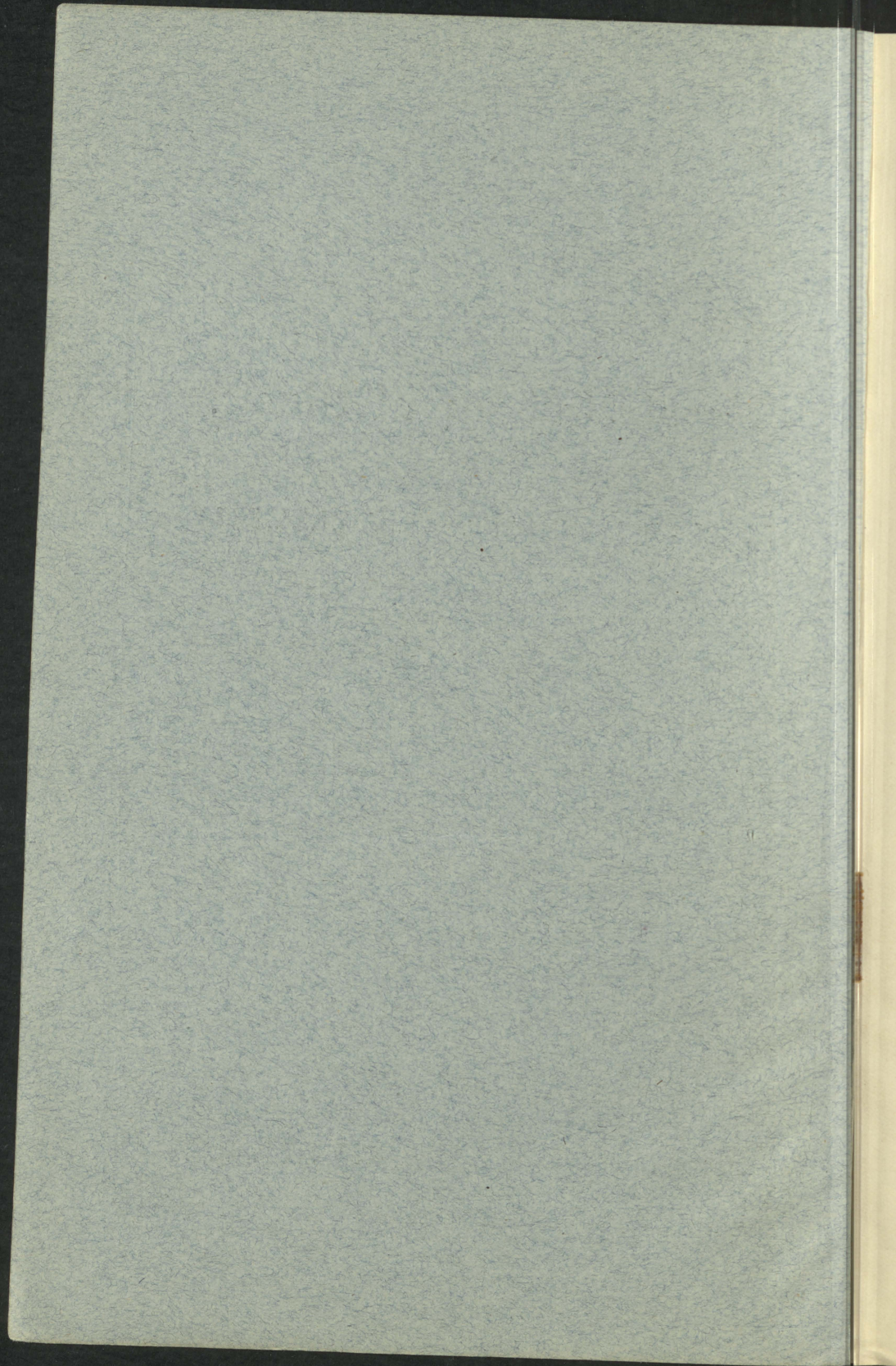
(Sole Lessees : Messrs. Chappell & Co., Ltd.)

*On Friday, December 12, 1913,*

**At Three o'clock.**

Conductor - - Sir A. C. MACKENZIE, Mus. D., LL.D.







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and E. ROWSBY WOOF, A.R.A.M.

Junior Orchestra—SPENCER DYKE, A.R.A.M.

Sight-Singing Classes—T. B. KNOTT, F.R.A.M., S. HARTLEY BRAITHWAITE, A.R.A.M.,  
and F. PERCIVAL DRIVER, A.R.A.M.

Sight-Reading and Elements of Music—S. H. BRAITHWAITE, A.R.A.M., and  
Miss E. C. RUDALL, A.R.A.M.

Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Dramatic Class—ACTON BOND.

Choir-Training Class—H. W. RICHARDS, Mus.D. Dunelm., Hon. R.A.M.

— 2015 —





## THE ORCHESTRA.

### First Violins.

- Mr. Frye-Parker, W.†  
(Principal.)  
Miss Abraham, E.\*  
" Anderson, J.\*  
" Cavell, H.\*  
" Choules, M.\*  
Mr. Chyte, S.\*  
Miss Clarke, C. H. P.\*  
" Daniel, G.\*  
" Godson, V.\*  
" Harrison, L.\*  
" Lindars, K. E.\*  
" Loder, E.\*  
" Morgan, M.\*  
" Newell, C. K.\*  
" Petts, K.\*  
" Savory, M.\*  
" Shelton, D.\*  
" Small, W.\*  
" Start, M.\*

### Second Violins.

- Mr. Szczepanowski, L.†  
(Principal.)  
Miss Archer, K.\*  
" Chefitz, D.\*  
" Curran, D.\*  
" Cooke, E. M.\*  
Mr. Clarke, E. C. B.\*  
Miss Goldschmidt, K. R.\*  
" Higginbotham, B.\*  
Mr. Leonard, L.\*  
Miss Lockwood, F.\*  
Mr. Mackenzie, D.\*  
Miss Milne, H.\*  
" Moore, F. G.\*  
Mr. Saltiel, J. F.\*  
Miss Sprague, M.\*  
" Wannell, M.\*  
" Williams, M.\*  
Mr. Wolfensohn, W.\*  
Miss Young, D.\*

### Violas.

- Mr. Lockyer, J. T.†  
(Principal.)  
" Addison, V.†  
" Bauer, J. K.\*  
" Chapman, A.  
" Dyson, A. E.†

### Violas (continued).

- Miss Gaskell, L.\*  
Mr. Quaife, A. S.†  
" Sainton, P. P.\*  
" Smith, W. J.  
Miss Stevenson, E.\*

### 'Cellos.

- Mr. Hambleton, J. E.†  
(Principal.)  
Miss Bernard, M.\*  
" Choules, D.\*  
" Cooke, M.\*  
" Forster, D.†  
Mr. Gauntlett, A.†  
Miss Godfrey, E.\*  
" Griffiths, D.\*  
" Kidner, P. E.\*  
" Nickolds, R.\*  
" Parker, N.\*  
Mr. Pitt, B.†

### Double Basses.

- Mr. Winterbottom, C.  
(Principal.)  
" Carrodus, E. A.  
" Hobday, C.  
" Kendall, F.  
" Lodge, H. E.†  
" Stanley, P. J.†  
" Whitmore, E. W.  
" Wilkes, J. E. P.

### Flutes.

- Mr. Jones, Evan\*  
(Principal.)  
" Steiner, J. C.†

### Piccolo.

- Mr. Steiner, J. C.†

### Oboes.

- Miss Bull, L.†  
(Principal.)  
Mr. Malsch, W. M.  
Miss Vincent, L. M. V.\*

### Cor Anglais.

- Miss Bull, L.†

### Clarinets.

- Mr. Augarde, E. J.†  
(Principal.)  
" Leonard, A.  
Miss Penn, M.\*

### Bassoons.

- Mr. James, E. F.  
(Principal.)  
" James, W.  
" Ward, A. L.\*

### Horns.

- Mr. Borsdorf, A.  
(Principal.)  
" Borsdorf, O.†  
" Brain, A. E.  
" Brain, A. E., Jn.†  
" Busby, C.\*

### Trumpets.

- Mr. Solomon, J.†  
(Principal.)  
Master Alexander, H.\*  
Mr. James, F. G.

### Trombones.

- Mr. Matt, A. E.  
(Principal.)  
" Atherley, E.  
" Evans, R.

### Tuba.

- Mr. Powis, R.

### Timpani.

- Mr. Howard, F.\*

### Bass Drum, Triangle, Cymbals, &c.

- Mr. Schroeder, J.  
" Poll, D. E.\*

### Harp.

- Miss Colton, H.\*

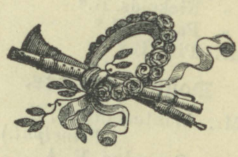
### Librarian.

- Mr. Renaut, W. E.

\* Student.

† Ex-Student.

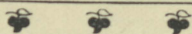






# ❧ PROGRAMME. ❧

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SYMPHONIC POEM—"Les Djinns," Pianoforte and  
Orchestra ... .. *César Franck*  
MISS KATHARINE DOUBLEDAY.

SCENA ... .. "Softly sighs" (*Der Freischütz*) ... .. *Weber*  
MISS PHOEBE COOKE.

FIRST MOVEMENT FROM CONCERTO IN B FLAT MINOR  
(Op. 66)—Pianoforte ... .. *Martucci*  
MISS LILIAS MACKINNON.

TWO SEA-SONGS (MSS.) ... .. *Harriet Cohen*  
(Ada Lewis Scholar.)  
MISS IVY HOLT.  
(Lilian Eldée Scholar.)

CANTABILE—Violoncello ... .. *César Cui*  
MASTER TITO BARBIROLLI.  
(Ada Lewis Scholar.)

NOCTURNE (MS.)—for Orchestra ... .. *Morfydd Owen*  
(Goring Thomas Scholar.)

ANDANTE } FROM CONCERTO IN F SHARP MINOR  
RONDO } (Op. 19)—Violin ... .. *Vieuxtemps*  
MISS LESBIA HARRISON.  
(Associated Board Exhibitioner.)

SONG ... .. "Unto my charger" (*Rose of Sharon*) *Mackenzie*  
MR. ROBERT PITT.

"ALLEGRO MAESTOSO" FROM CONCERTINO—Trumpet *Blütermann*  
MASTER HARRY ALEXANDER.  
(Orchestral Scholar.)

CONCERTSTÜCK (Op. 40)—Pianoforte ... .. *Chaminade*  
MISS NELLA F. D. RAINIER.

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CHAPPELL CONCERT GRAND PIANOFORTE.



# PROGRAMME.





# SPECIAL TRAINING COURSE FOR TEACHERS.

## PIANOFORTE.

THIS COURSE has been instituted to meet the increased and increasing demands made upon teachers of to-day and to provide a curriculum in subjects, a knowledge of which is essential to Pianoforte Teachers. These subjects have been so co-ordinated and arranged that an adequate knowledge of them can be acquired in the course of one year's study by a person already advanced as a performer and possessing general average musical knowledge. The curriculum has been designed with the further object of improving the student's *general musicianship*, and preparing him for the work of organizing and supervising the general study of Music in Schools, by embracing within its scope the fundamental facts on which all teaching is based, and particularly those concerned with the teaching of Pianoforte Technique and Interpretation, the Fundamentals of Music, Ear-Training, the conduct of Class-Singing, and the practical application of Harmony-study to these subjects.

The Course will consist of a series of Lecture-Lessons by specialists in the following subjects:—

- (I) The teaching of Children.
- (II) The Fundamentals of teaching Pianoforte Technique and Interpretation.
- (III<sup>a</sup>) The teaching of Ear-Training and Sight-Singing.
- (III<sup>b</sup>) The teaching of Voice-Culture and Class-Singing for Children.
- (IV) The teaching of Harmony—aural and written.
- (V) The teaching of Phrasing and Musical Analysis (including the study of Form).
- (VI) The Principles of the Art of Teaching.

The Course will also include one individual lesson per week in Pianoforte Playing. Although this is optional in certain cases,\* it is desirable that those entering for the Course shall take this weekly lesson.

All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them may from time to time be called upon to give practical demonstration of points specified by the Lecturers.

The fee for the Teachers' Training Course (to include *all* Lecture-Lessons and, in addition, one lesson per week in Pianoforte-Playing) is Twelve guineas (£12 12s. 0d.) per term.

The fee for the above Course (excluding the lesson in Pianoforte-Playing) is eight guineas (£8 8s. 0d.) per term.

In addition, there is an entrance fee of two guineas. This entrance fee is not required from Students already in the Academy.

Persons who are exempt from attendance at the lectures on Ear-Training and Voice-Culture will pay two guineas less per term.

Persons already taking the ordinary Students' Course in the Royal Academy of Music, may attend SINGLE COURSES of Lecture-Lessons in any of the subjects named by special arrangement, but only those taking the whole year's Course in all these subjects will be eligible for the special Examination.

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\* The student may be exempted from this lesson under certain circumstances.



## SPECIAL TEACHERS' EXAMINATION.

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In the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

Attendance during at least one complete year of the Special Training Course (three terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Similarly persons who hold a certificate in Voice-Culture, Sight-Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon.

The Examination will be based upon the matters detailed in the Synopses, and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Notice issued in January, 1914, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of papers. The *Viva Voce* Examinations will be conducted by Boards of not less than two examiners. Ample time will be given for the working of the various papers.

The fee for the whole examination is Ten guineas, and the last date for entry for the 1914 examination will be 28th February.



# PROGRAMME.

FRIDAY, DECEMBER 12th, 1913.

.....  
*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*  
.....

SYMPHONIC POEM—"Les Djinns," Pianoforte and  
Orchestra . . . . . *César Franck*

MISS KATHERINE DOUBLEDAY.

SCENA ... .. "Softly sighs" (*Der Freischütz*) *Weber*  
MISS PHŒBE COOKE.

**H**OW tranquilly I slumbered  
Before on him I gaz'd,  
But ever more with sorrow  
Love hand-in-hand must go.  
The moon reveals her silv'ry light,  
Oh! lovely night!  
Softly sighing, day is dying,  
Soar my prayer heav'nward flying!  
Starry splendour shining yonder,  
Pour on us thy radiance tender!  
How the golden stars are burning  
Through yon vault of ether blue,  
But lo, gath'ring o'er the mountains  
Is a cloud, foreboding storm,  
And along yon pinewood's side  
Veils of darkness slowly glide.



Lord, watch o'er me,  
 I implore Thee :  
 Humbly bending, I adore Thee,  
 Thou hast tried us, ne'er denied us,  
 Let Thy holy angels guide us.  
 Earth has lull'd her care to rest ;  
 Why delays my loit'ring love ?  
 Fondly beats my anxious breast :  
 Where, my Rodolph, dost thou rove ?  
 Scarce the breeze among the boughs  
 Wakes a murmur thro' the silence.  
 Save the nightingale lamenting,  
 Not a sound disturbs the night.  
 But hark ! doth my ear deceive ?  
 I heard a footstep,  
 There in the pinewood's shadow I see a form :  
 'Tis he, 'tis he !  
 Oh ! love, I will give thee a sign,  
 Thy maiden waits through storm and shine.  
 He seems not to see me, yet ;—  
 Heav'n, can it be I see aright ?  
 With a flow'y wreath his hat is bound !  
 Success, success at last our hopes have crown'd,  
 What bliss to-morrow's dawn will bring.  
 Oh ! joyful token, hope renews my soul.  
 How ev'ry pulse is flying,  
 And my heart beats loud and fast,  
 We shall meet in joy at last.  
 Could I dare to hope such rapture ?  
 Frowning fate at last relents,  
 And to crown our love consents.  
 Oh ! what joy for us to-morrow.  
 Am I dreaming ? Is this true ?  
 Bounteous heav'n, my heart shall praise thee.  
 For this hope of rosy hue.

FIRST MOVEMENT FROM CONCERTO IN B FLAT MINOR

(Op. 66)—Pianoforte ... .. *Martucci*

MISS LILIAS MACKINNON.



TWO SEA-SONGS (MSS.)  $\left\{ \begin{array}{l} (a) \text{ "Sea Sorrow"} \\ (b) \text{ "A Sea Lullaby"} \end{array} \right\}$  *Harriet Cohen*  
(Ada Lewis Scholar.)

MISS IVY HOLT.

(Lilian Eldee Scholar.)

a. "SEA SORROW."

Woe! Woe! Woe is me!  
Sea! Sea! Mercifully drown me!  
Take my life! Oh! take me!  
For my love is dead!  
Och-an-och arone! Arone!

b. "A SEA LULLABY."

**H**USH, oh, hush! my sweet one, child of the sea,  
And I will croon to thee a song of the sea,  
The sobbing moaning sea, the laughing rippling sea,  
Till thou wilt sleep upon a wave of foam.

List to the waves that call !  
(Waves brought thee to me),  
List to the waves that roar,  
Hiding drowning cries !

Hush, oh, hush ! my sweet one, child of the sea,  
And I will croon to thee a song of the sea ;  
Thine eyes the green laughing sea,  
Thy hair the black bitter sea,  
Thy soul the throbbing soul of the sea !

Harriet Cohen.

CANTABILE—Violoncello ... .. *César Cui*

MASTER TITO BARBIROLI.

(Ada Lewis Scholar.)

NOCTURNE (MS.)—for Orchestra ... .. *Morfydd Owen*  
(Goring Thomas Scholar.)



ANDANTE } FROM CONCERTO IN F SHARP MINOR  
 RONDO }

(Op. 19)—Violin ... .. *Vieuxtemps*

Miss LESBIA HARRISON.  
 (Associated Board Exhibitioner.)

SONG ... "Unto my charger" (*Rose of Sharon*) *Mackenzie*  
 Mr. ROBERT PITT.

UNTO my charger in Pharaoh's stud  
 I would compare thee, O my friend.  
 Fair are thy cheeks with golden rings,  
 Thy neck with strings of coral.  
 Lo! golden rings will we make for thee,  
 Studded with many a silver bell.

"ALLEGRO MAESTOSO" FROM CONCERTINO—  
 Trumpet ... .. *Blättermann*

MASTER HARRY ALEXANDER.  
 (Orchestral Scholar.)

CONCERTSTÜCK (Op. 40)—Pianoforte ... .. *Chaminade*  
 Miss NELLA F. D. RAINIER.

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CHAPPELL CONCERT GRAND PIANOFORTE.



## A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian



Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.



This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.



## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT .. ..	Any branch of Music	April, 1914
*BAUME (MANX) .. ..	Any branch of Music	September, 1915
*HENRY SMART .. ..	Composition or Organ	September, 1914
*LISZT .. ..	Composition or Pianoforte ..	September, 1915
*G. A. MACFARREN .. ..	Composition ..	September, 1916
*SIR MICHAEL COSTA .. ..	Composition ..	September, 1916
*GORING THOMAS .. ..	Composition ..	September, 1916
*JOSEPHINE TROUP .. ..	Composition ..	September, 1916
†WESTMORLAND .. ..	Singing .. ..	Annually in Dec.
†PAREPA-ROSA .. ..	Singing .. ..	April, 1914
‡JOHN THOMAS (WELSH) .. ..	Singing and Instru- mental alternately	September, 1914
‡SAINTON-DOLBY .. ..	Singing .. ..	September, 1916
‡GEORGE MENCE SMITH .. ..	Singing .. ..	January, 1914
†ROSS .. ..	Singing .. ..	October, 1915
†ANNE E. LLOYD EXHIBITION .. ..	Singing .. ..	Annually in July
†LILIAN ELDÉR .. ..	Singing .. ..	Conferred periodically
†POTTER EXHIBITION .. ..	Pianoforte .. ..	Annually in Dec.
*THALBERG .. ..	Pianoforte .. ..	April, 1914
†SIR JOHN GOSS .. ..	Organ .. ..	Annually in Sept.
†STAINER EXHIBITION .. ..	Organ .. ..	September, 1914
‡MAUD MARY GOOCH .. ..	Organ .. ..	January, 1916
*SAINTON .. ..	Violin .. ..	September, 1914
‡DOVE .. ..	Violin .. ..	December, 1915
*BROUGHTON PACKER BATH .. ..	Violin .. ..	January, 1915
*CHARLES OLDHAM .. ..	Violin .. ..	December, 1913
*BROUGHTON PACKER BATH .. ..	Violoncello .. ..	September, 1914
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	September, 1915
†ROSS .. ..	Wind Instruments ..	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

Open, † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.



# SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
† ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE .. ..	Chosen by the Committee	September, 1915
† THOMAS THRELFALL .. ..	Chosen by the Committee	September, 1915
† MARY BURGESS MEMORIAL FUND ..	Any branch of Music	September, 1915
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

## PRIZES.

There are also the following thirty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PALEA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDAL BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT Shakespearean Prize for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded



PRIZES—*continued.*

THE JOSEPH MAAS PRIZE (independent of the Academy) for  
THE MANNS MEMORIAL PRIZE. [Singing.

EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.

ARTHUR BEARE PRIZE for Violin Playing.

PHILIP L. AGNEW PRIZE for Pianoforte Playing.

## PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.



## SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.  
 HARMONY AND COUNTERPOINT.  
 COMPOSITION.  
 SOLO SINGING.  
 SIGHT SINGING AND MUSICAL DICTATION.  
 CHORAL SINGING.  
 CHOIR TRAINING.  
 PIANOFORTE.  
 " ACCOMPANIMENT.  
 HARP.  
 ORGAN.  
 VIOLIN.  
 VIOLA.  
 VIOLONCELLO.  
 DOUBLE-BASS.  
 WIND INSTRUMENTS.  
 OTHER ORCHESTRAL INSTRUMENTS.  
 ENSEMBLE PLAYING (Chamber Music).  
 CONCERTED MUSIC (Instrumental and Vocal).  
 ORCHESTRAL PLAYING.  
 MILITARY MUSIC.  
 DICTION AND ELOCUTION.  
 OPERATIC SINGING AND ACTING.  
 DRAMA.  
 DEPORTMENT.  
 FENCING AND PHYSICAL DRILL.  
 DANCING.  
 STAGE DANCING.  
*ITALIAN.*  
*FRENCH.*  
*GERMAN.*

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Student

NOTE.—With respect to the subjects in Italics, see p. 22.



who discontinue their General Studies may remain in this class on payment of a fee of 8 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the classes numbered 8 and 9 is not obligatory.*



The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

\*Elements of Music followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

\*Elements of Music followed by Sight-Singing.

A Special Training course for teachers is available. See separate Prospectus.

### FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

### OPTIONAL SUBJECTS.

Additional Principal Study—			
One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
" (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
" (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	1	1	0
Fencing (per course of twelve lessons)	0	15	0
Italian	2	2	0
French	1	1	0
German	1	1	0
Special Training course Lecture-Lessons as per Special Prospectus.	1	1	0

\* Not obligatory.

† Free to students whose principal study is Singing.



Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

#### TERMINAL ARRANGEMENTS, 1913-14.

Michaelmas Term began MONDAY, 22nd SEPTEMBER, 1913, and closes on SATURDAY, 13th DECEMBER, 1913.

Lent Term begins MONDAY, 12th JANUARY, 1914, and closes on SATURDAY, 4th APRIL, 1914.

Midsummer Term begins MONDAY, 4th MAY, 1914, and closes on SATURDAY, 25th JULY, 1914.

#### ENTRANCE EXAMINATIONS, 1913-14.\*

Entrance Examinations will be held:—

For the Lent Term, THURSDAY, 8th JANUARY, 1914, at 2

For the Lent Half-Term, WEDNESDAY, 18th FEBRUARY, 1914, at 3.

For the Midsummer Term, FRIDAY, 1st MAY, 1914, at 2.

For the Midsummer Half-Term, WEDNESDAY, 10th JUNE, 1914, at 3.

#### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight-Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

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\* For the character of this examination, see p. 19, Paying Students, para. 2.



## REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

## SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

## EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively. No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

## CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.



### THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

### THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Delibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

### STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

### THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.



# BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.



- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

### THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 10,993 Candidates have presented themselves for this examination, of whom an average of 29.6 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.



## Subscribing Members.

*Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves*

	Annual Subscriptions.	Donations or Life Subscriptions.
	£ s. d.	£ s. d.
HIS MAJESTY THE KING ... ..	25 0 0	
QUEEN ALEXANDRA ... ..	10 10 0	
H.R.H. THE DUKE OF CONNAUGHT, K.G. ... ..		15 0 0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased) ... ..		50 0 0
H.R.H. THE PRINCE CHRISTIAN ... ..		5 5 0
Adair, Robert Shafto, Esq. ... ..		26 5 0
Addison, R. B., Esq., A.R.A.M. ... ..	1 1 0	
Adeane, Charles R. W., Esq. ... ..	1 1 0	
Agnew, Philip L., Esq. ... ..	3 3 0	
Albanesi, Cav <sup>o</sup> Carlo, Hon. R.A.M. ... ..	1 1 0	
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ... ..		3 3 0
Alverstone, The Right Hon. Lord, G.C.M.G., F.R.S. ... ..		12 12 0
Anderson, James Ferrier, Esq. ... ..	1 1 0	
Anderson, Mrs., A.R.A.M. (Miss Lillias Pringle) ... ..	1 1 0	
Atkinson, W., Esq. (deceased) ... ..		50 0 0
Bailey, W. H., Esq., M.D. ... ..	1 1 0	
Bailey, Mrs. W. H. ... ..	1 1 0	
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased) ... ..		52 10 0
Baker, Sir Benjamin (deceased) (2nd donation) ... ..		20 0 0
Barlow, Arthur, Esq., A.R.A.M. ... ..	1 1 0	
Barry, C. A., Esq. ... ..		12 12 0
Bax, A. Ridley, Esq., F.S.A. ... ..		105 0 0
Beauchamp, Henry, Esq., Hon. R.A.M. ... ..	1 1 0	
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ... ..	1 1 0	
Bennett, Mrs. Margaret, A.R.A.M. ... ..	1 1 0	
Beringer, Oscar, Esq., Hon. R.A.M. ... ..	1 1 0	
Beringer, Robert, Esq. ... ..	1 1 0	
Bernard, Sir Thomas T., Bart. (deceased) ... ..		52 10 0
Best, The Hon. Henry M. ... ..		12 12 0
Best, The Hon. Henry M. (second donation) ... ..		12 12 0
Bigge, Sir Wm. E., D.C.L. ... ..	1 1 0	
Birkett, Mrs., A.R.A.M. ... ..	1 1 0	
Blaha, Josef, Esq., Hon. R.A.M. ... ..	1 1 0	
Blakiston, Sydney, Esq., Hon. R.A.M. ... ..	1 1 0	
Bloomfield, Lady (deceased) ... ..		25 0 0
Bolingbroke, Mrs. Mudie, A.R.A.M. ... ..	1 1 0	
Bond, Acton, Esq. ... ..	1 1 0	
Boosey & Co., Messrs. ... ..	5 5 0	
Bowen, E. York, Esq., F.R.A.M. ... ..	1 1 0	



	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Briant, Rowland, Esq., A.R.A.M. ... ..	1	1	0	200	0	0
Broadwood & Sons, Ltd., Messrs. John ... ..	5	5	0	10	0	0
Broadwood, Walter S., Esq. ... ..	5	5	0			
Brown, Henry Francis, Esq. ... ..				26	5	0
Broxholme, Mrs. Fred. G. ... ..	2	2	0			
Bury, H. Entwisle, Esq. ... ..						

Cathie, Philip, Esq., A.R.A.M. ... ..	1	1	0			
Chappell & Co., Ltd., Messrs. ... ..	5	5	0			
Child, Miss Annie M., F.R.A.M. ... ..	1	1	0	52	10	0
Chitty, The Right Hon. Lord Justice (deceased) ... ..						
Chitty, J. H. P., Esq. ... ..	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M. ... ..	1	1	0	26	5	0
Cooper, Sir Edward E. ... ..				26	5	0
Cooper, Sir Edward E. (2nd donation) ... ..						
Copland, Charles, Esq., A.R.A.M. ... ..	1	1	0			
Corder, F., Esq., F.R.A.M. ... ..	1	1	0			
Corner, Rev. Horace G., D.D. Oxon. ... ..	1	1	0	2	2	0
Cox, F. R., Esq., F.R.A.M. (deceased) ... ..				52	10	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A. ... ..						
Cullum, H. J., Esq. ... ..	1	1	0			
Cummings, Richard, Esq., F.R.A.M. ... ..	1	1	0			

Dale, B. J., Esq., A.R.A.M. ... ..	1	1	0			
Davies, Miss Jessie, A.R.A.M. ... ..	1	1	0			
Davies, Mrs. Mary, F.R.A.M. ... ..	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M. ... ..	1	1	0			
De Rothschild, Alfred, Esq. ... ..	10	10	0			
Dewar, Professor Sir James, LL.D., F.R.S. ... ..	1	1	0	5	5	0
Dobree, Bonamy, Esq. (deceased) ... ..						
Donaldson, Sir George ... ..	5	5	0	25	0	0
Drinan, Mrs. ... ..	2	2	0			
Driscoll, Miss E. ... ..	1	1	0			
Driver, F. Percival, Esq., A.R.A.M. ... ..	1	1	0	105	0	0
Dudley, The Right Hon. The Earl of (deceased) ... ..						
Dyer, W. J., Esq. ... ..	1	1	0			
Dyer, Mrs. ... ..	1	1	0			
Dyke, Spencer, Esq., A.R.A.M. ... ..	1	1	0			

Ebbs, Mrs. M. E. ... ..	1	1	0			
Ebsworth, Miss ... ..	1	1	0	26	5	0
Edgar, Clifford B., Esq., Mus. B., J.P. ... ..						
Erard, Messrs. S. & P. ... ..	5	5	0			
Eyers, H. R., Esq., F.R.A.M. ... ..	1	1	0			

Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M. ... ..	1	1	0			
Farjeon, Harry, Esq., A.R.A.M. ... ..	1	1	0			
Ferrari, Miss F. J. ... ..	1	1	0			



	Annual Subscriptions			Donations or Life Subscriptions.		
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